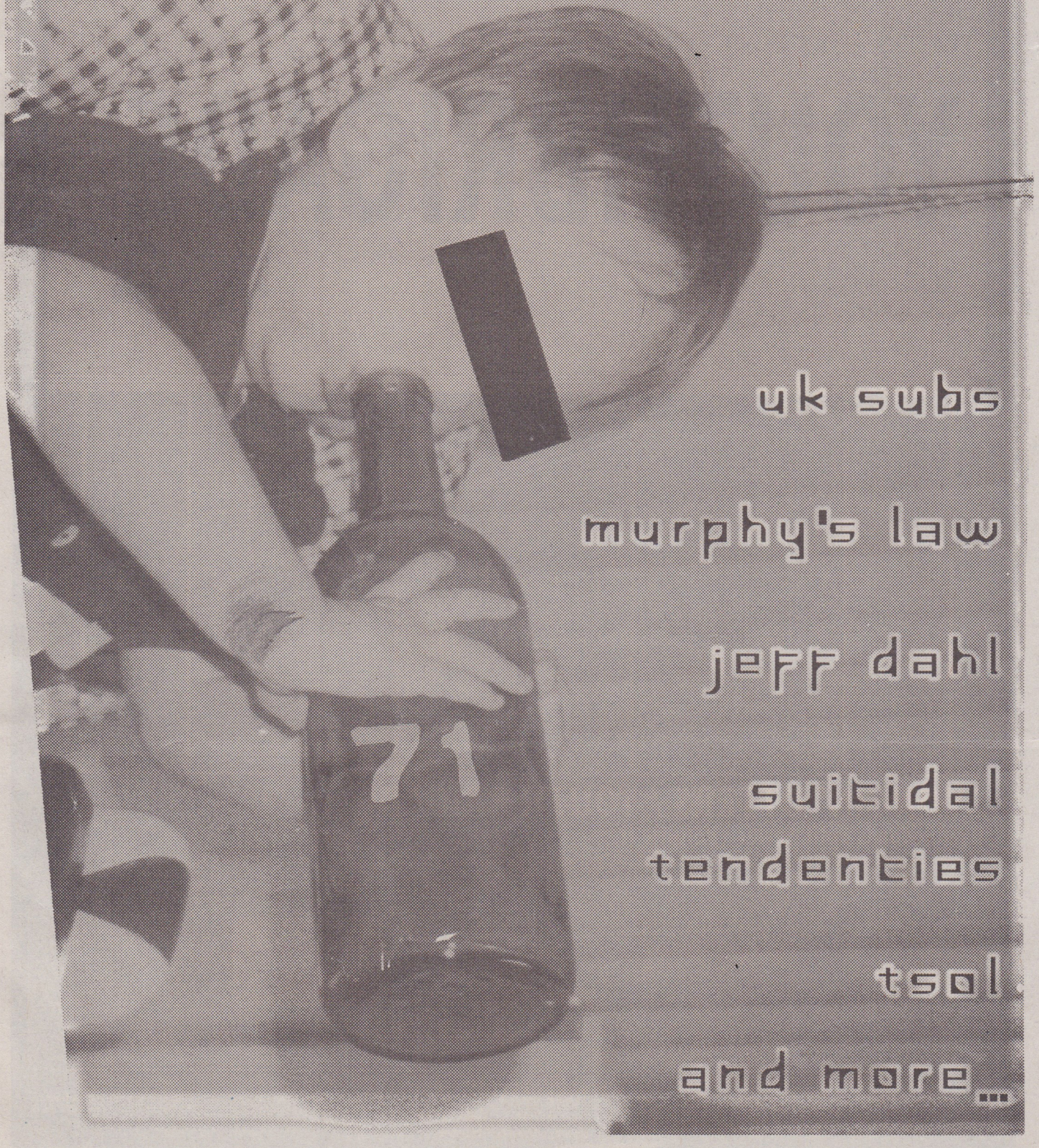
CAUSTIC TRUTHS

THE GRAND DADDY ISSUE

DEC/JAN 1999



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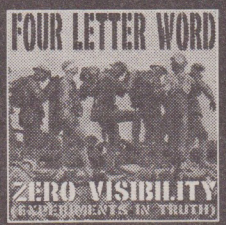

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#69: Toilet Boys, Real McKenzies, Smear, Bouncing Souls, GBH Groupies

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We always need new contributors people so get in touch.

Caustic Truths! Noizy Music Zine
Issue #71

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6. Chelsea
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25. Reviews (for a complete listing, go to our web site)

UK Subs Concert Photo Footage: John Nikolai

Caustic NEWS

Welcome to the Grand Daddy issue, our homage to the old school bands that are still alive and kicking. But enough of that let's talk about me or should I say us? As you can probably see, Caustic Truths looks a bit different this time around thanks to a new super powered creative team that was aquired from the Russians during the Cold War by the U.S. After years in storage at Area 51 the team was thawed out by the army for a special units mission during the Gulf War. The mission was simply dubbed operation VORA. After the war ended there was no more work for VORA so they decided to offer their services to the public sector using their killing talent to right wrongs and strike fear in the black hearts of theives, murders and other naughty folks. So, if you have any trouble just yell our name, not once, not twice, but thrice and we will come to you aid. We are VORA. Love, Johnny Solo-editor

Special thanks to Bob from Muck Records for promoting Social Chaos '99 at The Reverb. Truly one of the best shows of the 90's. Thanks Bob!

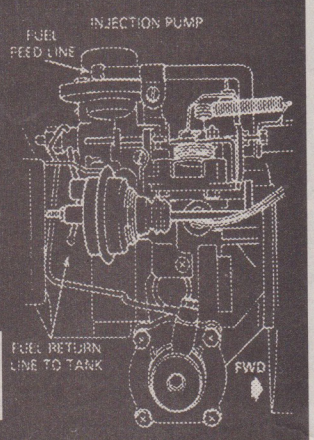
IT'S ALIVE! IT'S ALIVE!
Electric Frankenstein's new release, How to Make a Monster kicks off with a warning of the horrors contained within, before proceeding to give the corpse of rock 'n' roll a right royal shafting. It's an uncompromising racket that reminds you why you got into rock music in the first place. Electric Frankenstein are currently busy gathering video footage for the making of a home video. SCAAAARRRY!

DANKO JONES COMPLETES FIRST EVER VIDEO!
Shot at the October 8 show at Lee's Palace in Toronto, Danko Jones have just completed their first-ever video for the 78-second Samuel Sin, the leadoff track from their album My Love Is Bold. The video is being serviced to MuchMusic and MusiquePlus this week, with the video for the single Bounce currently in pre-production.

ECER SIGNS CHIMAIRA
A new member has joined the East Coast Empire family, Cleveland Ohio's Chimaira. This new metalcore five piece features ex-Ascension member Jason Hager. They are currently in the studio recording their 5 song debut CD-ep titled This Present Darkness. Look for this record to hit stores on 01/11/2000. Chimaira will also be playing tonnes of shows to support their new record, visit www.ECER.com orwww.CHIMAIRA.net for show dates.
Rock Grandeur, the likes of which man has yet to see". -Frank Kozik
showcase. The album is slated for a February 15th.

www.victoryrecords.com

SNAPCASE



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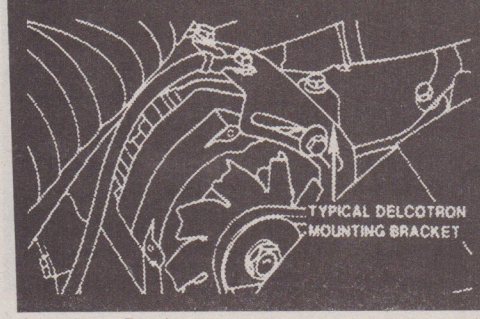

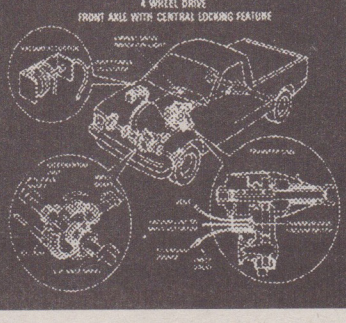

SOCIAL CHAOS 99

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CHELSEA

Ok. How do I explain this? Chelsea are first and foremost funny. Not musically, at least. Just the read the interview and you'll know what I mean. As for the band being out of England, they are one of the true founders. Fuck Sex Pistols! They were the most commercially viable. Here is an interview (with the help of Aaron) which I don't think I will ever forget. Interview with yeller Gene October. *By Richard Tanana.*

Q: Was this one of your better sets during this whole tour?

A: It was a good crowd. We did a metal fest and (they) called it punk rock. The music is right but get some lyrics or something. Talk about something other than devil worship. There are more pressing problems than devil worshipping.

Q: When was the last time you came through Toronto?

A: Probably 85 or 86. Toronto, Montreal, and Quebec specifically.

Q: Did you have any problems coming through the border?

A: (Looks at Aaron's jacket) Is that a union badge? Do you work for baggagecontrol up here? That is still there? What was the question?

Q: Did you have border problems?

A: No. We wanted to do a show in London with DOA last night. We tried to get in to do that show. We weren't booked until we could cross over today. The immigration was into it. They told us to fuck off. Wasn't a problem.

Q: Not being to England for so long, is it poppy?

A: There is nowhere to play. Not like in America. The kids are starting to open up their own bars to have alternative music.

Q: Is there an underground movement?

A: Not in London. It doesn't get open. The underground place becomes a record company venue. It gets quick once it becomes credible. The music business takes over the venue. London is fucked. There was never any place to work. Even way back when with the punks as well. We had to ring up a place like Nashville or the Marquee and cancel the band that was to play. That band would be canceled and we would show up in their place. There was
that sneaky way in but if they found out that you were punk, you wouldn't get the gig.

A: What are your views on the new school versus the old school?

Q: What new school? A lot of these bands never stopped playing. What do you mean? Just because they haven't been in Vogue or written about or not reviewing albums, they have always been releasing albums and playing gigs.
What are you on about? A lot of these bands are working bands here. They always have been. Is that what you're talking about old school/new school? There are a lot of punk bands that are rejuvenated the punk scene here tonight.

Q: I mean the next generation.

A: What next generation? You mean Offspring and Green Day? You mean that kind of scene? NOFX ? That's not punk. It sucks. They all got rec companies don't they? They're all Geffen aren't they?

Q: No. They weren't.

A: No but they are now!

Q: Some of them may be.

A: What do I think of 'em? I don't think of 'em. I mean it's good that you named one band called Green Day. It's good that they carried on that attitude and sound. They patched onto a new generation. Are you trying to say that bands like Green Day, NOFX, Offspring, that this sound won't be alive today. Are you saying that these bands are responsible for giving punk a resurgence. You're quite wrong. It's always been in the cities. It's always been in the suburbs and you didn't know anything about it.

Q: Being on Captain Oi!, what do you think of all these re-releases?

A: Well, why not? There is stuff being deleted from a long time ago. Why not make it music? These bands constantly have stuff about them. We've had a lot of kids writing to us even when I was playing. They ask where can they get an album because they can't get it. It's nothing to do with Geezers. Is that what you're saying? After all you can get the first story and album story. Do you think I'm cashing in on my past? Are you teasing Green Day for cashing in on their past and their first album is still available?

Q: No.

A: No, You see. That is not a fair question. That is getting to you.

Q: : I was just seeing if you have that interest.

A: No, not really because they've been around. They are not available in America or any record company. Is that what you're saying? So where do you think the kids have heard us? Don't ask us where they've heard us before. Don't ask me where these 16, 17 year olds have heard us before. They fucking have. Alright? They weren't always available. Don't ask me?

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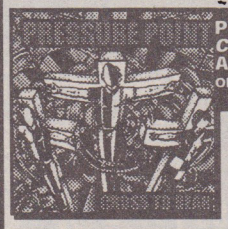

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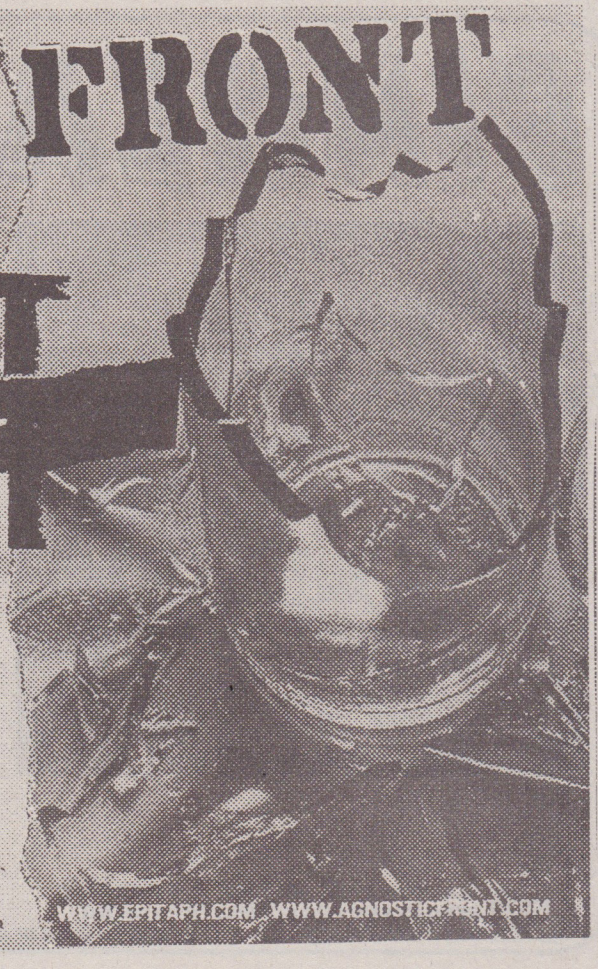

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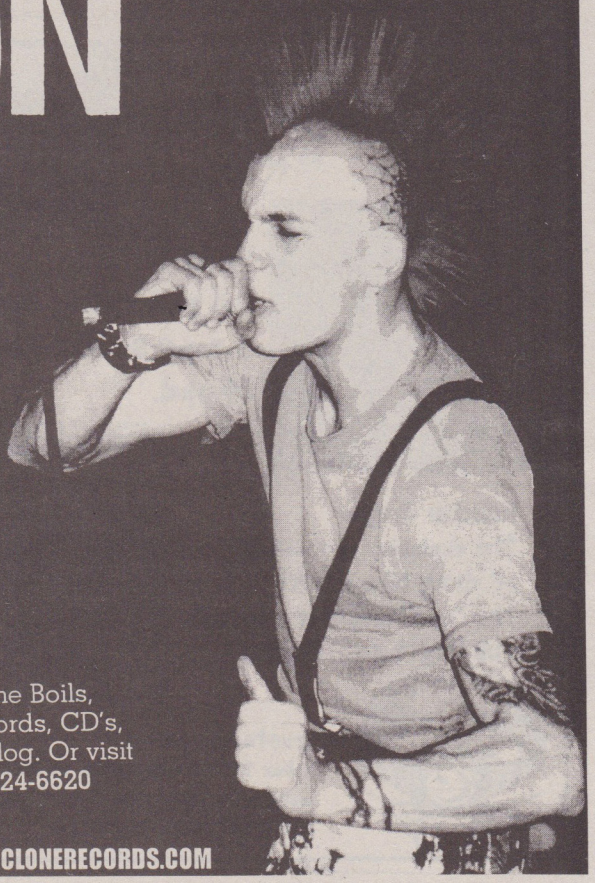

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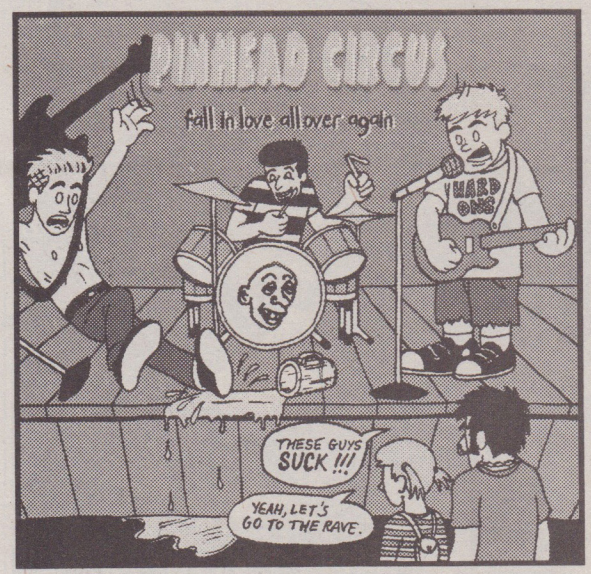

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PHILOSOPHIZING WITH SLOPPY SECONDS

BY AARON LUPTON

It pretty much goes without saying that SLOPPY SECONDS are not into being politically correct. For those of you unfamiliar with the Indianapolis kings of junk-rock, they are pure and simply the most entertaining band ever, both musically and lyrically. Comic books, horror/sci-fi movies, toys, and of course, beer and sex, make up this bands entire outlook. With some pretty nasty lyrics, these guys are just impossible to be offended by. Their geekiness is just too cool. When asked about the bands approach to political correctness, drummer Steve Sloppy claims that, it's inherent, we don't strive to be politically incorrect. Being politically incorrect has too many negative connotations. A lot of the topics we sing about, there's nothing wrong with them, were just being honest. You gotta be honest with yourself. There's one particular guy I was talking to, and I said that girl is really hot, he said you can't say that. People are just too stiff. Too serious. I wonder what their parents think now that their pain-in-the-ass sons took all those comic books, video games, porno-mags, horror movies, and all the other crap that rots the minds of the youth of North America, and turned them into something productive. I.E., having a band, touring, making records.

"We would still be SLOPPY SECONDS, whether or not we ever picked up instruments. Just because we're truthful and honest in what we sing and play about. We're all big junk culture fans. Junk culture being sci-fi movies, lunch boxes, breakfast cereals and anything that0s really campy. We've always been into this, it's not just a forced sense of retro, we're just being ourselves. I mean, we're into sci-fi, horror films, things like that, we've basically just projected things in songs that are important to us. We try to stay away from really passé topics like bitching about the government or our parents. We write songs about things that entertain us, and if anyone else gets it, they're welcome to come along for the ride."

So there you have it. As far as junk culture goes, SLOPPY SECONDS talk the talk and walk the walk. How far would they walk?

"I went halfway across the country because there was a 25th anniversary of Night Of The Living Dead. I got to meet the whole cast, hang out with them, and actually become friends with them. I got to meet Tom Savini, the legendary horror special effects guy."

It's hard to argue the SECONDS philosophy. I mean, call them lazy fools all you want, but how many bands really, truly stick to their word? These guys could sign to Geffen, and who could accuse them of selling out? Making a living off what you truly love is something few people have accomplished. I for one wish them all the luck in the world, and I must agree,
JUNK ROCK RULES!!!!

I WONDER WHAT THEIR PARENTS THINK NOW THAT THEIR PAIN-IN-THE-ASS SONS TOOK ALL THOSE COMIC BOOKS, VIDEO GAMES, PORNO-MAGS, HORROR MOVIES, AND ALL THE OTHER CRAP THAT ROTS THE MINDS OF THE YOUTH OF NORTH AMERICA, AND TURNED THEM INTO SOMETHING PRODUCTIVE. I.E., HAVING A BAND, TOURING, MAKING RECORDS.

WHAT A BUNCH OF DICKIES

Since 1978, the Dickies have been rocking the LA scene. The two surviving members, Leonard Grave Phillips and Stan Lee, have constantly brought out releases. As they just came off a tour with the, ugh, Offspring, they have managed to keep it together somehow. Their stop off in Toronto brought them to the infamous Reverb on Sunday nite after Social Chaos. Aaron and I talked with Leonard about generic stuff. *By Aaron :Lupton.*

R: I was blown away by the fact you had opened up for Offspring on your tour.

A: There might be one reason for that. In the Rolling Stone guitar issue, Noodles bragged about how he learned from our band. That may have something to do with that. Some guy called the agency. The agent asked me what I thought and I didn't know what to do.

R: Because the Dickies are an on and off thing, what motivates do you have to do the band?

A: I don't know. If the phone rings and if it is something right, it would take forever to get records out.

R: So you guys don't have day jobs?

A: Some do, some don't. We've been out a couple of months this summer. The Offspring made our plan.

R: Are you on a particular label now?

A: We are now on Fat. It's a good fit.

R: When is the next record out?

A: This tour interrupted it. So when we get home, we got four more songs to write. We got eight right now.

R: How does the writing come together?

A: Different everytime. We record something or get a melody. It just sort of happens.

R: Does everybody write or is it just one of you?

A: No, it's me and the singer.

R: What is it with the connection of clowns and comic books?

A: I have a pretty good selection.

R: What is your idea of comics moving away from super heroes? It seems to be more for adults?

A: I don't know. I pretty well stay with Spiderman.

R: The old school stuff?

A: Yeah pretty well. I am into the Chaos a little bit.

R: What about horror movies?

A: I haven't seen one in a while.

R: What about Blair Witch?

A: No, but I am interested. Is it graphic?

R: Not really. ...Talked about Blair Witch and movies ....

R: What was your favourite place to play?

A: Joe's beach was pretty fun.

R: Did you play in the Montreal casino?

A: I was just up there. Isn't it government run or something?

R: How about the ones on Indian reserves?

A: No, I never tried. Nothing is like Vegas. That is like Disney World. It is great. It is one of my favourite places. Fucking awesome.

R: What part of LA are you from?

A: Van Nuys and the Valley.

R: Do you guys get involved with porn down there since it is the capital for production?

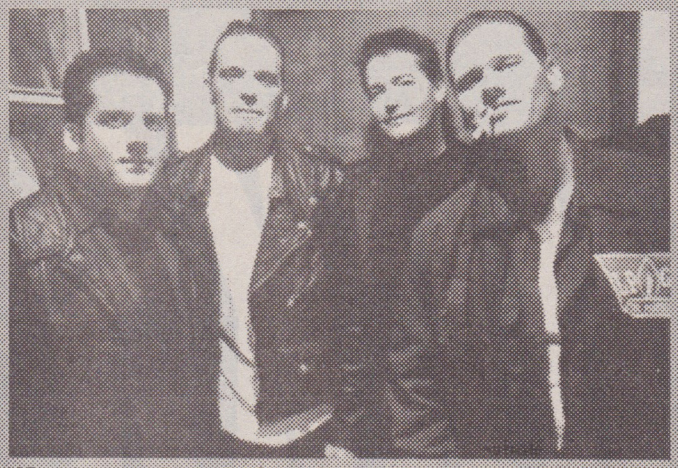
A: I wouldn't know. Our roadie guy will probably know about that. I don't watch TV so I don't get it. In Europe, all these guys are watching it but I don't get it. Maybe I am missing something. I don't know. I just don't

R: What about Amsterdam?

A: Yeah, Amsterdam rules. There is window dressing over there. I mean if yousaw a Sport Illustrated in the window.

R: Well, you don't know if they're females or not?

A: That is why they are in the window. I haven't grabbed a tree trunk yet. If you are bored after 3 or 4 weeks, you go down there or do drugs. You go to make a decision.



TSOL

TSOL have been around since 1979. Originally from California's Orange County, these guys became the "big punk" band of the early 80s. Ranging from headlining 3000 plus shows with Bad Religion, Social Distortion, and being in movies like "Suburbia", TSOL became a household name in California's punk scene. They even did a punk "opera" called "Beneath The Shadows" on Alternative Tentacles, these guys became quite big. As a result, vocalist Jack Grisham and drummerTodd Barnes decided to leave the band. The band went on while putting out substandard releases which brought back the return of the missing links. After talking to Jack, I felt a little more relaxed as I heard he was "Mr. Intimidation." Being Caustic Truths, I learned to turn the big guy into a big pussy cat to reveal his interesting stories. *By Richard Tanana.*

What is your thought of the Social Chaos tour?

A: I think this is unbelievable. The Canadian situation was kind of a bummer. Montreal got canceled and we're not supposed to be here. We snuck in, just look at my clothes. I had to go get a button up shirt and some slacks. We couldn't get in and we had to lie. We couldn't bring any gear or any clothes. We made a little diversion. I had a cigar. I'd be burning my cigar and they'd be asking these questions. They were worried about the cigar as opposed to paying attention to us. They weren't really paying attention. They'd want me to be putting the fucking cigar out. They just finally ran us through. We didn't have anything with us, so I had a buy a button down and slacks just to get through. Everyone has their hair combed down.

I hear you guys are doing a new album?

A: Well, we're gonna finish this new album and see what happens when we get home. Our bass player was not allowed to come through here because he is on parole. So the people in the US said if he crossed the border, he'd get ten years; they would withdraw his parole and take him to prison. I am wanted up here but I am minding my own business; so yeah, we're gonna get home. Our friend is gonna help us out with the show, and when we get home we'll see what happens. We're gonna try to make a record, it depends how we feel when we get home after the tour. We're just doing this for fun. We don't even own the name, there is no record label, and we're financing ourselves and we're fucking around. We're having a blast. We don't have anyone to answer to. It's really fun. We always want to have control because I'm an asshole. I am big asshole. There is not really much anyone can do about it when you're 6 foot three 220 lbs you always got control.

What happened with Nitro?

A: They're just helping us out. The cool thing about this is that the bands are so fucking nice. The Vibrators, The Vice Squad, The Business, DOA, Chelsea, I could go down the list. The other night, we played in Providence, that was the last night all of us were together, some of us knew we couldn't make it here so everyone got together and took like a group photo. People were crying like shit hugging together; it's been a great tour. The thing I could do without on this tour is the barricades. A lot of security. The best thing is if we had done it in someone's backyard. If this tour was in somebody's back yard, it would have been unfucking believable. When I was kid, we would do back yard parties. Black Flag, TSOL, The Adolescents, would all play in somebody's house. That is how I grew up, I saw the Germs in people's houses, it was unbelievable. That is the only thing I miss; it is a little too organized. It is just too big. They got punk rock commercials now. I hate it. They took a movement and made it into a fashion show. They just want to suck the money out of it. They wanted us to do the Warped Tour, we ended up doing this instead, but the fucked thing is a lot of people want to see you, sometimes you got to do tours like that.

What about those who say 'He's on the Warped Tour, he has succumbed to the money thing?'

A: I don't give a fuck what they say; I've been doing this for 20 fucking years. I lived in my mothers house until I was 30 and I am still broke. I just do it because I love it. You don't do something that long that doesn't pay because this doesn't pay. I was playing in this band called the Joykill before I did this. The last tour I did for 6 weeks, I came home with $500, for 6 weeks. You make more than that at Burger King.

What's your impression of Canada?

A: I dig the kids in Canada. The people are cool. The border fucking sucks but the people are really cool. Who you guys trying to protect? What have you got up here? Nothing. Maple candies. We let any piece of shit into the United States.

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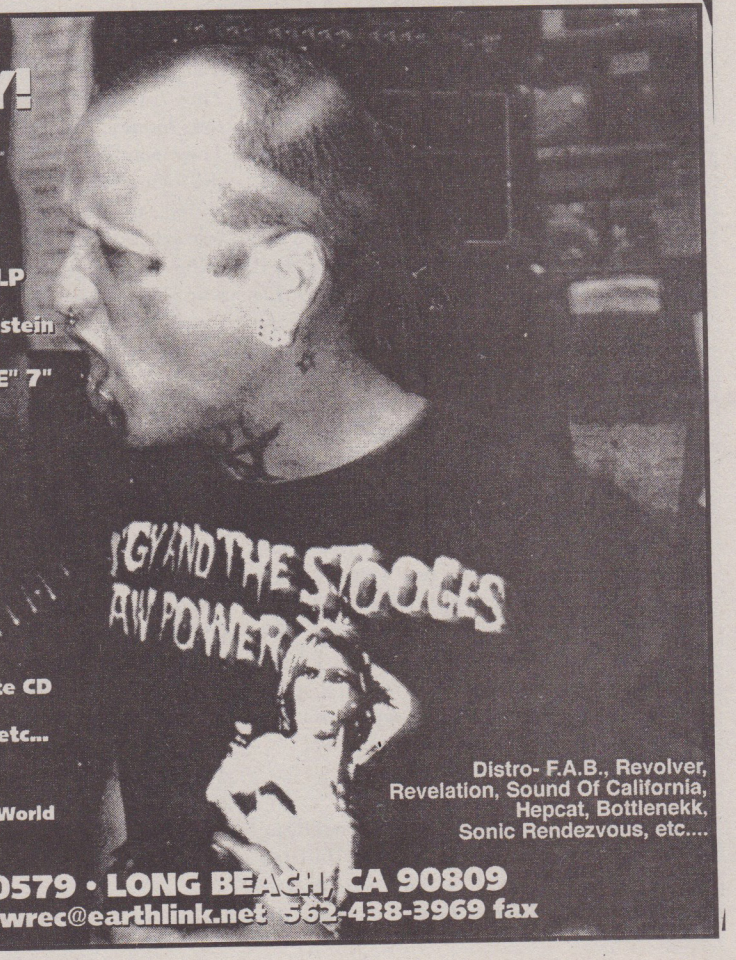

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With a recent interview, Jeff Dahl's situation is strange. He is big overseas but not known in North America. From the early LA scene, this guy was in there with the Germs, Grave, and whoever else there was. In the early 80s, he was the vocalist for the Angry Samoans but left in 1982 due to everyone hating each other. Anyhow, this man has done tonnes of solo stuff since he lives in Arizona having his own studio, Devil Tree Ranch. Currently he has a neat zine called Sonic Iguana and has done a 9 year stint with Triple X Records. *By Jimmy Finch*

JEFF DAHL

Q: With your recent release of *Heart Full Of Snot*, what kind of reactions did you get with that release?

A: Actually, you're a bit behind. Heart Full Of Snot was one record back.The new release is called All Trashed Up, which is getting a real strong, positive reaction. It's got a very glam-punky rock-n-roll kind out sound. All the reviews and feedback I've seen have been great, and for what it's worth, it's selling well. Now the record you're asking about, *Heart Full Of Snot*, was recorded to be very harsh and abrasive sounding. I wanted an obnoxious record, and that's the kind of reaction that one got. The goal was to kill off any fans who were not totally into it. I wanted something sonically connected to *Metal Machine Music* and the original release of *Raw Power*. There's more treble frequencies on that record than any other in history, I swear!

Q: Why so much treble in this release?

A: We actually found a book on frequencies and the different physical reactions that can manifest themselves with exposure. So we used all the ones that can create a mood of discomfort and annoyance in the listener. There are also a couple of frequencies that can cause actual pain in people. Specifically, dental pain, this record will make your teeth hurt. Oddly enough, I just met a girl on tour that told me she works out on a stationary bicycle while listening to this record. Now that's my kind of girl!

Q: Do you think that you're making music for few people?

A: That's pretty accurate. I'm not gonna fill any stadiums out there, but it seems like I've got a few fans in every little city out there all over the world, and in certain countries, like Spain, France and Slovenia I'm very well known. In Japan, I'm well known. In the US I do well, but I'm an underground thing. I'm most definitely not the mainstream flavor of the month. The people who buy my records and follow my stuff are pretty serious music fans. They've got big record collections and they know a lot about bands and music. Worldwide, I've got a good solid fan-base on an underground level.

Q: What prompted you go into the army in 1973?

A: Anything to get out of Hawaii, which is where I grew up. Actually, I was about to be drafted into the Army anyway. So if you joined you had a few more choices as far as what you did and where you were stationed. I was an Air Traffic Controller and I spent most of my time in the Washington, DC area. I worked at the Pentagon Heliport and at Davidson Airfield at Fort Belvoir.

Q: How many shows do you think you did in L.A. in 1984-85?

A: Just a few. That was about the time Powertrip ran out of steam. From about '84 until '86 I stopped being in a band or playing music. I still wrote songs, but I was tired of dealing with musicians. From '79 until '84 I played about a million shows with Vox Pop, The Angry Samoans and Powertrip. I was seriously burned out and strung out. I needed a break.

Q: Is your studio Devil Tree Ranch open to public bands? Who has recorded there?

A: No, it's not a commercial studio. You can't just call me and rent it. I built it for my own recording, but I have made it available to friends of mine and bands that I like. I've recorded several local Phoenix bands. Most notably, the Beat Angels and the Peeps, and I've done recent album projects for Greg Turners cool new band, the Blood Drained Cows and the Zillionaires. The Trash Brats sessions I did were fun. We did a Forgotten Rebels tune, and I've had the Japanese band, the Golden Arms record here too. The next project is the Killer Dolls from Argentina. That should be fun. I pick and choose which sessions look like fun and will fit my schedule. I've turned down a lot more sessions than I've done. I was either not into the band or just too busy. I can't imagine recording something that I was not into, musically or personally. That'd be total prostitution.

SUICIDAL TENDENCIES

A band like Suicidal Tendencies has become one of the scene's most prolific bands who you'll remember growing up. Doing an interview with Mike Muir is scary. Not just his size but also his personality can send shivers down your back. Not much was said since I guess the guy has been asked a the same million questions by twelve years olds. I tried to be controversial but then I saw my life pass before my eyes. Here is the interview. Their latest album, "Freedumb", was put out by their own label, Suicidal Records, with the help of Side 1. Future is unknown for these guys but I guess we'll see.

By Richard Tanana

Q: Do you think there will come a time where the Warped Tour will have to stop?

A: This is our first US tour. The attendance is a lot better this year. There a lot more diverse crowds. I think it is cool. I hope it gets better.

Q: How did you get hooked up with Side 1?

A: We were wanting to bring this album out on our label. We worked with Kevin in Australia on Warped Tour stuff. We thought it would be kind of cool to link up for this record. We were gonna do this anyhow so we thought it would be better since we would get a whole lot of promotion.

Q: What have the review for your album been like?

A: There has been lots of positive stuff. I haven◊t seen any bad ones. This is our best stuff yet. It is like a follow up since our first record. That makes me happy. I appreciate that a lot.

Q: What about the politics of the record industry?

A: What is alternative? What is punk rock? There is so much different stuff. It's all labels. It's all bullshit. We are a Suicidal style. We got an original sound. I am not gonna speak about bands. It's sabout music; you're supposed to express yourself.

Q: What is the biggest piss off?

A: Bad cereal. Whatever is gonna happen, the world is gonna stay the same anyhow whether I like it or not. You like it or not. We really can't put any thought into it. You're gonna have riots. It's too much bullshit. We've seen a lot of shit in our times. They're fucking assholes. Fucking 'em.

"THERE IS SO MUCH DIFFERENT STUFF. IT'S ALL LABELS."

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7SECONDS

Here is one of the original straight edge bands from 1980. At Warped Tour, vocalist Kevin was easily nicest and inspirational interviews of the day, maybe of the year for me. Any how, most people know who these guys are. With Kevin's younger brother in the band, they are a solid live act and have a record deal with Side 1 Dummy. *By Richard Tanana*

Q: Back in your day, how does it feel doing interviews with zines when photocopiers were on the verge of coming out?

A: The first one was with a zine called Spunk in 1979 which was just Xeroxed. We did a few others called Skitched, Skinhead which was pretty funny, and every week I was doing a new zine.

Q: How did you get the word out back then?

A: We would send a lot of letters back and forth with people in LA, Chicago, Montreal, and other places. I am always under the impressions that Toronto was one place for punk in those days. We were reading about the same amount of bands from Toronto as if they like the Ramones or Dead Boys.

Q: Were you on Alternative Tentacles?

A: Jello Biafra put out one of our 7"s.

Q: How does it feel playing now?

A: It feels ok. The kids are getting younger. A week ago, an eleven year old came up to me and said that 7 Seconds was one of the first bands that he got into. His parents were fans. My brother, the bassist, has a son older than him.

Q: How do you go on tour when you're married?

A: It is very hard. My wife was out until a couple of days ago. She came out for five of the shows. It is really hard for us because we're tight with our wives. Steve and the drummer have kids but I don't yet. If I wasn't, I would be non stop because I love touring. That's part of the fun.

Q: Do you ever listen to that tune by Tom Waits, "I Don't Wanna Grow Old"?

A: I am 38. I got a lot of energy. I still feel like I am this big kid. Until it dies down, hopefully it doesn't, I won't think about age. Because you're always around kids, that youthful vibe is always there. The

guys I grew up with all have 3 kids, crazy jobs, sort of depressed all of the time, but they give me shit all the time. I wanna travel around the world and I love what I am doing. I wanna live my own life. Don't take pity on me. They might have more money but this is what I wanna do.

Q: You're not gonna go as far as the Rolling Kidney Stones?

A: No, I think that is pushing it too far. I didn't think I would be 30 years old playing punk rock. I see punk bands up there and they look like they are in their 40s. They don't look like they're into it. If I look like that, I want my closest friends to tell me that. I just don't wanna go through the motions. I don't want to ever be on automatic pilot. I always wanna have this energy and drive. When it comes to that point, it becomes a job. It feels like you've done this all your life, what else you gonna do. What about Mick Jagger? Like he ever has to worry about what he's gonna do. These bands see the pot of gold and do these reunion tours. They have one hit in the 80's and they're back in the circuit again. If you're having fun, that is all that matters.

Q: What about the 2 awards you got from Flipside during their 96 Flippies?

A: I love Flipside. I don't read MaximumRockNRoll anymore. Hitlist is great. I love it. I love Jeff Bale.

Q: What about Ian from Fugazi?

A: I'll see him at shows when he comes around and I will e-mail him once in a while. He walks it.

Q: How did you hook up with Side 1?

A: Jerry of 22 Jacks runs it and I've known him for years. So at a show, he approached me knowing that I had some new material. He asked me what I was gonna do as a label. He said he wanted to throw his name into the ring. A week later he called and asked me and I didn't give it much thought. A few weeks later, he flew up and we talked. I kind of liked the family side to it. It seems to be a small sort of label with a whole tonne of stuff coming out. I knew that this album would be coming from a fan of 7 Seconds. That meant a lot. We learned a lot from Sony. We are very hands on and I like to know what is going on. I don't wanna be packaged in a way that is bullshit. We didn't want a major label to drive this band.

Being from Boston, these guys have a sense of Irish in them. Maybe? As their label, Taang!, describes them as being a cross of Gang of Four and Wire with a Boston accent, you might wonder what that would be like. Not your average band who sings about politics and economics. There seems to be a sense of honesty to them. I managed to get an email from Frank. *By Richard Tanana*

Proletariat

Q: Do you get torn in gig reviews since you don't move around a whole lot or even have very little energy on stage?

A: No. I think most people who appreciated/saw the band knew immediately that the intensity & commitment was there. I don't believe you have to run all over the stage or jump around to convey that (although that's fine if it comes naturally). I think the best description I ever heard of the band's on-stage presence was when we were described as "caged animals".

Q: In the early days, did people sense that you were fairly "new" since the band was your first for all members?

A: I think our presentation belied our lack of experience. I think experience leads to confidence but I don't believe experience necessarily translates to originality. Quite the opposite usually.

Q: How long did it take before Rick's mom kick you out from jamming in the house? What was the final straw?

A: We probably got a year out of Rick's cellar before his parents lost it and couldn't take it anymore. Personally I'm surprised we got that far! They were far more gracious than we deserved with the racket we were making.

Q: How do you explain to people that you guys played Rock & Roll Rumble for the money or even equipment? Did it get bad at all with people thinking you sold out?

A: I can't talk for what other people felt (I never heard any significant negative comments about that) but playing for $250 is hardly a sell out. The idea is to expose your music/ideas to as many different people as possible so it made a lot of sense for us and was a very positive experience. In general I'm not crazy about a judged competition because you can't compare different original bands. It's a very expensive proposition to be in a band (never mind the incredible time commitment). I don't know why people begrudge bands from making any money at all and equate that with selling out. Selling out to me is compromising one's ideals & values for monetary gain. If you are true to your beliefs and are fair to people I don't believe you can sell out. I know that there weren't too many bands that could match The Proletariat's donated time contributions to charitable organizations, worthwhile benefit shows/causes & all ages shows.

Q: Of all the opinions you guys have, what is the strongest opinion you might have from political or economic perspective?

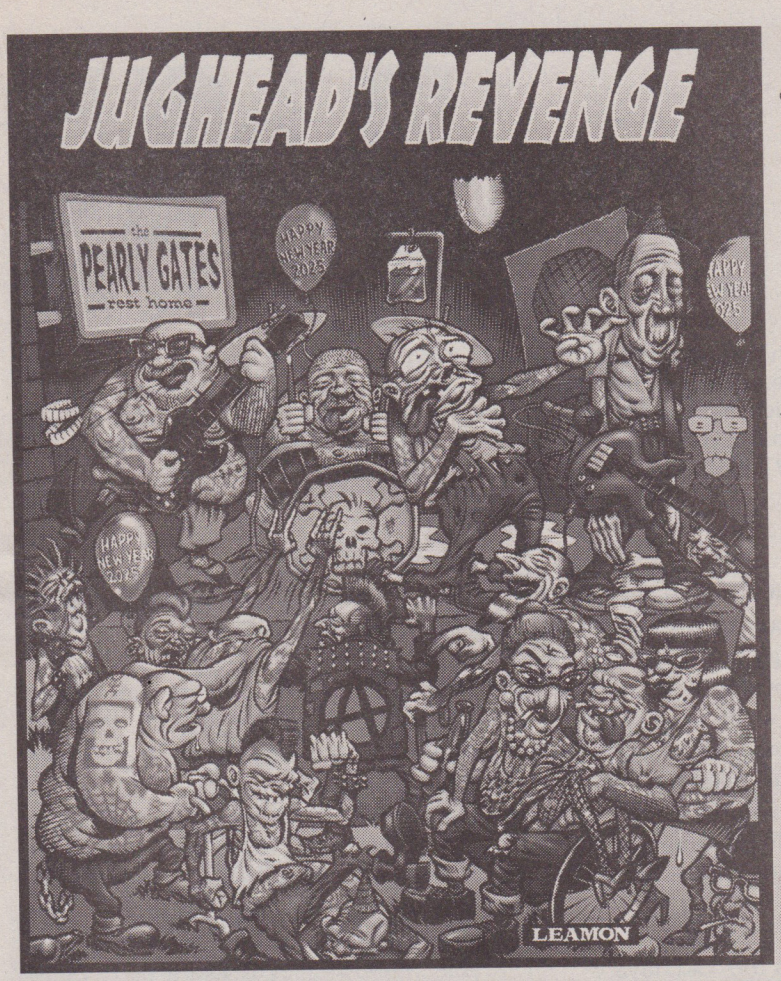
A: I don't believe in any organized existing political systems. I think they are all inherently corrupt. I always felt as a band we were basically "humanists". In simple terms I think we cared for & about the plight of people and would support anything that worked towards improving those situations.

Q: Have you played in German squats before? If so, what was it like?

A: No, we haven't.

Q: Will you be touring in the near future?

A: Unfortunately we are not currently active but who knows what the future may bring.



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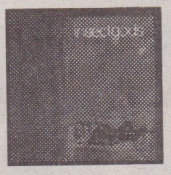

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UK SUBS

For a British band that has been around since the late seventies, they have not given up since then. The band literally has several releases found both in Europe and North America. Being a typical idiot, I got a chance to talk to the main lad of this ever so ancient band. Singer Charlie Harper was very drunk but was cool nontheless.
By Richard Tanana

C: I am completely knackerd. I am not beer. I am on Vodka and Cranberry juice.

Differences between American and Canadian beer?
C: Canadian beer is drinkable.

What is the worst American beer?
C: I really don't like Budwiser.

What is your favourite English beer?
C: Guinness, but that really isn't English, it's Irish; maybe Newcastle Brown. I go for the taste of the beer. I kind of like dark beers of England and there is something in the South called Ruttles.

How about this crowd? Are you excited to do your set?
C: It is kind of quitish. It's like doing a club in England. It's been a long hard day so you have to make allowances. We couldn't get a motel last night in Niagara. It was a Saturday night. We had to sleep in the car and I am feeling it right now. I am feeling achey right now.

What is going down in terms of UK Subs over the next short term?
C: As soon as I get back to England (we got Nicky Garret now), we wanna do a big tour in January throughout Europe. It's that we go to Europe. It's good for us. We maybe might put out a single. I don't wanna make a record just want to make one good song. Take that song and do another good song. We have put that effort and it doesn't come off sometimes. It's a real hit and miss. We want to some quality stuff rather than constantly.

Do you miss the "old days"?
C: They are all kind of the old days. There is no difference as if we did this here and did a festival in London. There is no real difference. It's great to know that punk rock is in great hands of young bands are coming up. It will continue. There are some bands in England which are very true to the tolerant. There is a band called Pain (spelling). They are young but help out other bands without the music business.

Any newer American punk bands?
C: I like Anti Flag, Casualties. There is a band in New York we toured with called the Lower East Side Patches who are really really good.

Oh you mean Stitches?
C: Yes, Stitches. I would like to see them go in Europe. They were on this tour up until two days and went on their own tour.

Do you see another Social Chaos?
C: Yeah, Randy, the brain child, I mean child. He is only 13. It's not absolute, but he says Bad Religion approached him to headline the next one. It all sounds exciting again.

I hope it stays like where there is no corporate meddling where Warped Tour started the same way but 5 years later changes.
C: Yeah, I hope we can keep it like that. Seriously, I hope it doesn't become that corporate business thing. They'll start telling what the bands what to do. It's not good so you throw those guys out the window. This is like a party every night. It's a festival every night.

Any misconceptions?
C: Nicky Garett is going be with bands and that is the way it is going to be.

BOMP!

Doing an interview with any label is probably enough inspiration for alot of youngsters out there who want to know how a run label right. Easily, the longest surviving label of our genre is Bomp Records out of Burbank CA. In their 25th year, I got an opportunity to ask head honcho, *Greg Shaw*, on the ongoings and history of his label, Bomp. Now affiliated with Total Energy and Alive Records, he is one of half of the most respected run labels in the punkscene.
By Richard Tanana
BOMP RECORDS POB 7112, BURBANK CA

Q: How did your label get started (i.e. financing, job, inspiration, blah, blah)?

A: I started the label in 1974, when I was already very busy writing for and editing rock magazines. Some friends had been turned down by all the major labels (there were no Indies at the time) and suggested that I might be in a position, through my contacts in the press, to release a record. I thought "why not?" and went ahead with it, not really knowing what I was doing. The total cost was only a few hundred dollars, since the music was already recorded (by a major label in England that had decided not to release it), which made it much easier for me.

Q: How big has it become after 25 years?

A: Records have actually become smaller in the last few years, but perhaps that's not what you meant. One measure is that we have released some 400 albums (I've lost exact count). Another is that we now have six full-time employees. Another might be that we occupy a 3,000 square foot warehouse.Take your pick.

Q: What is your primary music focus? Who are some of the bigger artists?

A: My primary focus is my own taste--I record what appeals to me, and when I get bored, I look for something different. I have been through many musical trends, from punk to "power pop" to neo-60s garage psych, etc, etc, so I guess the only consistency is what I judge to be interesting enough, and good enough. I think I generally prefer to work with people who have some sense of the tradition of "real" rock & roll, whatever that means (to me, among other things: music that comes from the heart, not the ego.) The biggest artists currently are the Brian Jonestown Massacre and Beachwood Sparks. Historically, our best sellers have been Iggy Pop/The Stooges, The Dead Boys, The Dwarves, DMZ, The Barracudas, Spacemen 3, The Pandoras, The Miracle Workers, Stiv Bators, and of course the Pebbles series.

Q: How do you decide who gets a release pressed? How does a band get noticed by your label?

A: The best way for a band to get noticed, by me, is to get people talking about them, so that friends whose taste I value start mentioning them to me. A good way to get people talking is to release something themselves on a small basis, play around town a lot, play out of town as much as possible, and try to get some coverage in the press. Another channel is to become friendly with better-known bands, who often introduce their up and coming friends to people like me. The decision to release something by a new band is based on two factors: 1) do I like it? and 2) is there a market for it? The first part is only up to me but there's plenty a decent band can do to build an audience for themselves. Most labels, I think, look for a band who already has a growing following, as proof of potential. In that we are no different, except that we don't much care about long-term potential; we're satisfied with that small (but growing) audience. Bands who approach us should also have some idea of who we are and what we've done (that's true for any label you're trying to hook up with). It should be pretty clear by now that we're not gonna sign any hard rock, heavy metal, disco/rap, world music, probably no techno (though I have a somewhat open mind on that one) and almost certainly nothing that can be danced to!

Q: Describe a typical day of work? What is the best part? What is the worst part?

A: My job these days mostly involve talking to people, working with artists already on the label, answering e-mail, updating our website (www.bomp.com, which incidentally includes a great deal of history of the label and its artists, for those interested), making decisions about various things with my business partners, and occasionally checking out a new band. In years past, when I worked at the Bomp office, I did other things, but nowadays I work from home. The best part is usually lunch. The worst is perhaps deleting spam.

Q: After running your label for as long, do you feel fully satisfied with what you have done over the years?

A: Absolutely. My main regret is that I didn't take advantage of some of the opportunities, I had to work with certain artists who were available to me for a time; but it was never possible to do more than pick out one or two from the pack, and in hindsight, I often didn't pick the best ones. It often seems to me, when I think of all the people who made fortunes from the punk movement that I was among the first to support, I could have done more. I think of guys like Miles Copeland (IRS Records) who took my basic idea and applied it with the commercial savvy I never had... But I don't think about it very often. I'm quite content.

Q: Do a lot of people give you extra respect for being one of the longest surviving indie punk labels around?

A: I suppose so. I mean, they don't stop me on the street to kiss my ring...but I think some do. Especially the people who have tried to run indie labels themselves--there's a very good reason why they've mostly all gone out of business after a while: it's not as easy as it looks. Then again, while survival isn't easy, it's also not exactly a success. It's not what I'm most proud of. It's also not what people praise me for; they generally talk about the music and the artists I've presented who have mattered to them.

MURPHY'S LAW

THE LETTER OF THE LAW

By Aaron Lupton

So I'm hanging out on a fire escape, graffiti all around, with the sounds of a punk-rock party in the background, and I am shaking hands with Jimmy Gestapo, my grade 12 classroom daydreams are being realized. Except I don't have that NYHC tattoo I planned on getting on my back, anyway, for now, I am just happy getting to meet someone who is now an icon of the NY hardcore scene. As for the fire escape, right now I'm just happy to be out of the all-to-aptly named Social Chaos Tour for 10 minutes. Its fun and all, but so is breathing and those of you who were there, know exactly what I'm talking about. What does Mr. Gestapo think about this craziness?

"I think it's going good, this tour has just been an insane mess of great friends, this is great, I get to play with people who were once my heroes and now they're my friends. It◊s an awesome sight, I am honored, and it's great, no fucking fights. Wow, how respectful."

This is Jimmy Gestapo, the party maniac of NYHC? Could he finally be slowing down?

"I don't know. I don't see anything wrong with partying. Everyone likes to party and I don't see anything wrong with it, except there's this uptight faction called straight edge kids. They don't like to party but we get a large following of straight edge kids. And political correctness in general? I think that's like jumbo shrimp, I don't think there's anything politically correct. It just doesn't make sense. Its like military intelligence. Politics are not correct. If they were, we would all be living very comfortably and happily. You guys have health care but where we're from, we don't have shit. We pay a lot of taxes. So I mean, politics are not correct."

Quite a change from the guy who once sang America rules and, "Ronnie Reagan/ he's our man/if he can't do it/ nobody can." I remember always wondering the intentions behind those lyrics. Now I am even more confused. But do we really care? MURPHY◊S LAW have changed musical directions numerous times over their 17 year history.

"I don't know man, I didn't see it going for a week when I started, then it just kinda took over. Every time I'm like, whatever, done with it, a phone call comes in and I'm going to Japan. Sometimes I'm like, I am sick of this shit, then we get to go on tour with some other people. Like this tour, its totally laid back."

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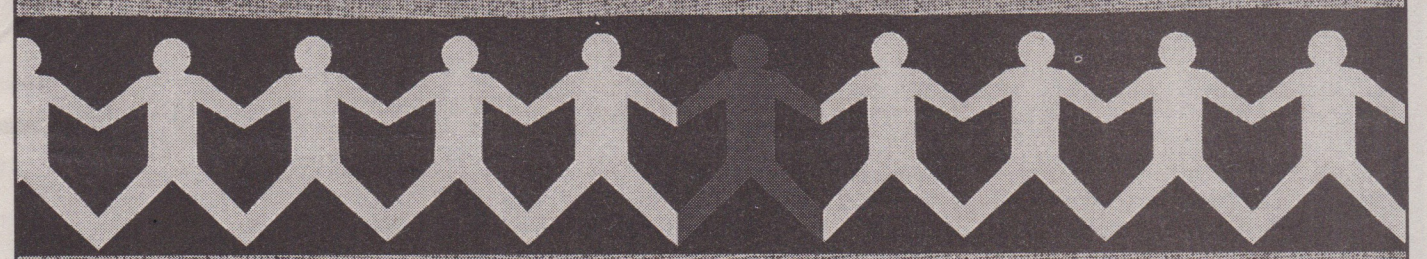

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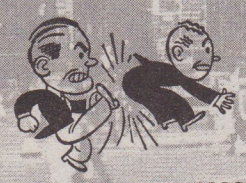

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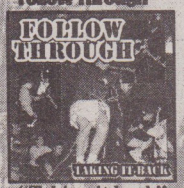

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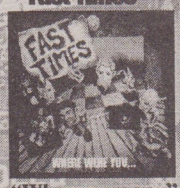

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the business

As punk was coming out of it's hey day, Oi! started to take over the the new form of underground "blue collar" music. With the mix of hardcore, 1981was not a good year for the cross breed of music as racism and general hatred entered the scene. . Either way, The Business have brought the combination of Oi and other forms into their many releases. With a new 7 inch release, "Mob Mentality," these guys have shown who they influence like the immortal Dropkick Murphys. Doing covers of each other, this release was something to look forward to and can be found on Taang! Records.

By Richard Tanana

Was the band formed because of all the big punk bands selling out to major labels? Is that how oi! got started in the early 80s?

A: Exactly, the punks in the U.K. were sick of the commercial route the bands have taken so with Generation X, Pistols, Clash, etc., changing their sound. There was no real aggressive music in England so oi! bands started up as a rebellion toward the lack of punk rock .

Is today's era of hardcore and oi! fans, do the kids in the U.S. get along o.k. or is there still tension?

A: It gets better everytime we come to the States, unity is spreading & the crowd's reaction is bigger & better everytime we go out .

What do you think of successful bands like Dropkick Murphy's?

A: Love em, we just recorded a split album of each band doing each other's songs.

What prompted you to cover their tunes and vice a versa in this upcoming release?

A: Curtis from Taang records came up the idea & when we got into the studio it became an LP mainly because the Business were a day late & the Dropkick's recorded their favorite Boston band & their favorite 70's band so when we got wind of it we did the same (the Dropkick's did the outlets(from Boston) "Knock Me Down " & a who cover of "The Kids Are Alright" (The Business did a track By Slapshot "Hang up Your Boots: & then a track by the Faces & then since Taang had a weeks worth of studio time things started to get a little crazy so the Business did another Dop kicks song (Goin Strong & then we did a wrote a song together called "MOB MENTALITY " the Dropkick's then did "Keep the Faith" so it went from a 2 song single to a12 song LP

Did Social Chaos go well for you? Would you do another one?

A: We had a great time, the bands that we played with was cool it was weird having Chelsea open for us, the last time we played together we opened for them I think all the bands were great .

Are the kids more in tune and aware with what's going on politically as compared to the early 80s?

A: There is a lot less fights, if that's what you mean, the Business have been able to generate a mix of skins punks hardcore at all of shows & were pretty proud of it. when we first came here on the "Keep The Faith tour (Century Media) it was almost impossible to play, when we signed with Taang it's almost as if the door was open for us we played places all over the USA & got our record reviewed in all the fanzines (death to dance & truth) no we seemed to be accepted by a lot more groups of people than we did before, we love the States it's our favorite place to play.....

Cheers the Business

unity is spreading & the crowd's reaction is bigger & better everytime we go out .

THE REVIEWS

15 BASTARD NOISE/PAINJERK (Alternative Tentacles) "Imminent Economic Collapse"White noise, really painful cacophony, is the rule in this split seven-inch. The A-Side has one track fom Japan noisemongers Painjerk and another fom Bastad Noise, featuring bass terrorist Man Is The Bastard. Painjerk's track is just pure, unadulterated noise. From Bastard Noise we get a bird-like electronic tweeting and lulling ebb and flow of slow rhythms. On the B-Side they unite for a combined effort of background tranquility and foreground sonic abrasion. !!! Tom Schulte.

22 JACKS Going North (Side One Dummy) Surviving members of punk rock band The Adolescents and other career hard rockers band together place themselves at the top of the indie rock heap. The able vocalist of the project is Joe Sib (WAX). It is Sib and Steve Soto (Adolescents) that share songwriting duties. Actually, very excellent songs they are. The 22 Jacks catalogue continues reaching out in to the contemporary power pop sounds that Soto first stepped into on Adolescents' "Balboa Fun Zone." Delivering modern rock with the gusto that they did punk, these matured musicians are out now for quality. Helping them crystallize this vision of harmony vocals and hooks is producer Ed Stasium (Ramones, Biohazard). !!! Tom Schulte

ANGELIC UPSTARTS The EMI Punk Years (Captain Oi!) Another compilation here by Captain Oi!, this time featuring some major label work by one of England's more melodic Oi! bands. None of these tracks will qualify as classics, but Angelic Upstarts are probably one of the best bands of their genre. The songs date from 1980-1982, meaning that this CD captures the band in their prime. !!!.5 Aaron Lupton

ASSFORT Complete Assforterly <1990-1993> (Discipline) Japan has never been known for producing quality punk rock, and here is exhibit A. I am sure that there are countless out there who will argue that this is "real" punk. I would argue however that it is a grossly under-produced mess of crusty hardcore by a band with a severe lack of energy or talent. !.5 Aaron Lupton

BAD BLOOD Nobody Likes Me (Bad Blood) A quick 5 track EP by one of Toronto's fastest rising musical experiences. The band's association with the Ring n' Ears wrestlefest has probably given most people the false impression that these guys are one of those He-Man Victory style bands. Instead, Bad Blood mix the melodic distorted elements of emo with the occasional hard hitting chug riff. Production assistance by Scott Sokoloski marks this release as BB's best material to date. !!!! Aaron Lupton

BENT LEG FANTIMA self titled (File 13) A strange collection of sounds and what not accompanied by some hill billy style of guitar and folk-y songs. The beginning of track 3, "Dr. Spound and the Art That They Dismissed" sounds like someone taking a shower while their diddler uncle spied on them. "Mouse" sounds like a cheap Violent Femmes rip-off. Trust me folks, it doesn't get any more exciting from here. ! Fern

BIG BOY PETE Psycho Relics (Dionysus) Anything that was originally recorded in the mid to late 60's and needs to be re-released must suck, or else it would have carried over the past 30 years. Pete Miller (Jaywalkers) hosts a number of typically psychedelic fantasies and dreams on Psycho Relics that relate very well to the time with an airiness and trippy groove a la early Pink Floyd, without the acid scars. To be quite honest though, this stuff could have stayed buried in the past, and we would not have been affected for the worse. !!! Keith Carman

BLANKS'77 C.B.H. (Radical Records) Producer Daniel Rey (Ramones) worked this album and the track "Radio Hits" distinctly recalls the Ramones' "We Want the Airwaves." The real connection to the Ramones is in the barre chord riff rock. The sneering vocals of vocalist Mike Blank summon references to Johnny Rotten (Sex Pistols). Blanks '77 is mining the roots of rock to produce anthemic, pogo-inducing punk nostalgia neo-classics. !!! Tom Schulte.

BOMBSHELL ROCKS Street Art Gallery (Burning Heart) Rancid's influence has been much farther reaching than most had anticipated, but here it is, the latest Rancid clone project. However, it is also probably the best of these imitation bands. What has Rancid done for us lately anyway? Rock n' roll punk rock that is great for drinking, dancing, and drive-in theater fights. !!!!.5 Aaron Lupton

BOUNDER All Out (Negative Progression) "All Out" is pretty much punk by the book, but for some reason, I didn't immediately hit the eject button when I started to listen to it. The music and lyrics are pretty standard, but the singer's got the voice of an angel, well, for punk anyway. I betcha Louie, the singer, stared in his high school production of "West Side Story". Bounder are a band with possible potential to follow the footsteps of Blink 182. !!!! Fern

BRANTSON Fallen Star Collection (Deep Elm Records) Sometimes emo

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THE REVIEWS

bands are so slowed paced that you have to keep checking your pulse just to make sure that you are still breathing and alive. This is not true in the case of Brantson. A collection of nicely paced songs that make you bob your head to and relax to as well. !!!! Fern.

CAVE IN Creative Eclipses (Hydrahead Records) For those of you who love CAVE IN, prepare to be disappointed. The technical metal insanity that made the band's last release so memorable is nowhere to be found on Creative Eclipses. In its place is emo/stoner rock, noisecore, and folk (?!). I realize that CAVE IN is a band that would hate to be stereotyped under one style, but we should also realize that people get into certain bands for a reason. Take that reason away, and they won't be into the band anymore. If you have never heard of CI before, give this EP a shot. Maybe it'll be your thing. !!.5 Aaron Lupton

CHROME LOCUST s/t (Tee Pee/MIA) Hard rock trio of Sabbath bluesy groove and 70s fuzz rock. The promo sticker lists the Bad Brains as an influence. Funny but I don't remember the BBs their jangley. If you care, these guys are ex-members of Murphy's Law and D-Generation. !! Hamish.

CLEVELAND BOUND DEATH SENTENCE (Lookout Records) With a name like this, how can you go wrong? Well, apparently you can. CBDS are straight ahead punk rock, predictable, and boring. The vocals are way off time, leaving the listener with one question: What the hell happened to Lookout? !.5 Aaron Lupton

DARLINTON Mess You Up (Melted Records) Imitation bands don't usually fare well, but for some reason SCREECHING WEASEL bands have been pretty decent lately. DARLINGTON are the latest entry into that genre, and for what they lack in originality, they make up for in catchiness and just sheer punk rock fun. Songs like "Cavity Creep," "Goin' Metal," and "Marcia Brady," should satisfy fans of Wiggle. !!!.5 Aaron Lupton

DOC HOPPER Zigs Yaws and Zags (Go Kart Records) We've got to admit, "Einstein married his Cousin (The Easy Way Out)" is one of the funniest titles we've heard in a long time. Anyway, Doc Hopper continue in their pop-punk rock formula. It's strange that these boys aren't from Canada, they sure sound like it... !!! Aaron Lupton

DUB NARCOTIC SOUNDSYSTEM/JON SPENCER BLUES EXPLOSION Dancehall Style! (K Records) Ah good old Jon Spencer: twangy as ever, though I don't hear how Dub Narcotic Sound System influenced the album at all. "Dancehall Style" is pretty much a Jon Spencer project. However, it's probably a lot more indie sounding than their other releases on Matador. !!!! Fern

E-TOWN CONCRETE Fuck The World (Resurrection A.D.) Whoa, I know thug core is supposed to be pretty cool right now, but I haven't heard hip-hop and harcore cross this fluidly yet. I suppose this is a good thing, although you'll have to be familiar with the hip-hop lingo if you want to understand the lyric sheet. Fans of tough-guy hardcore will probably love this album. !!!.5 Aaron Lupton

ELECTRIC SUMMER Love Me Destroyer (Soda Jerk) Japan's craziest bunch of of fuckers release yet another of their erratic and unbelievably overdriven albums to the pleasure of all of us North Americans that miss them so much. Fast, mind-numbing and over quicker than your first lay, Love Me Destroyer shows us that even though they had to go back across the sea, these guys are far from leaving it all behind. Hell,they've just done more damage, and they're getting better at it all the time. !!!!! Keith Carman

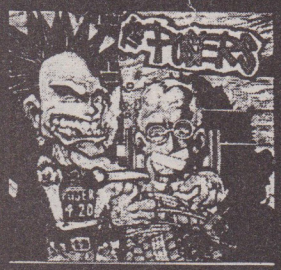
F-MINUS s/t (Hellcat) Snarly, barking punk rock with at times hoarse throaty vocals and some solid drumming. Some very quick riffs and good female vocals compliment this nicely. At 20 songs, not bad at all. !!! Hamish.

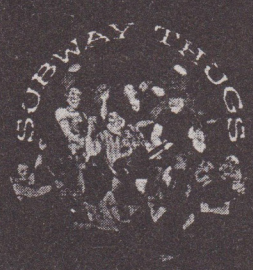
FAVEZ A Side Ride On The Line Again (Stick Sister) Acoustic boo-hoo love softmade music for the depressed and sad set. Excuse me while I search for the nearest weeping willow tree to sit under andcry my eye out. If this doesn't get me a cute indie/emo girlfriend, nothing will. ! Hamish.

FOXYMORONS Calcutta (American Pop Project) Oooh, a pleasantly surprising cd, "Calcutta" is comprised of acoustic pop songs and ballads. File this one under: Folk Implosion meets Sloan. !!!! Fern

GLOBAL THREAT What The Fuck Will Change (Step 1) Screamy crusty polipunk from Maine on the 80s and UK tip. No nonsense lyrics dealing with religion, racism abortion, and confronting the system. Sincere new honesty throught. Fly your mohawk, raise your fist, and question authority. !!! Hamish.

GRADE Under The Radar (Victory Records) Bet you never guessed you'd find GRADE on Victory Records one day did you? Not only is this a great Victory release, it's a great album period. Kyle's vocals maintain their traditional brutality, while the guitar work has become ever more emotional. I still think they sound like the 80s metal of hardcore though. !!!!! Aaron Lupton





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JOSHUA A Whole New Theory (Doghouse) Tightly structured emo that will most certainly appeal to fans of Jawbox and Sense Field. Heartfelt vocals and some slightly angular Dischord-like guitar make this a winner. !!!!.5 Hamish.

JUDAS FACTOR Ballads in Blue China (Revealation) Intense metallic hardcore with clever groove breakdown and brief drifting moods of calm that weave their way around harsh thrashy chas which impressively enough just doesn't wear thin. This is awesome fans of Strife, Ensign, Hatebreed, Boy Sets Fire, should really dig this. !!!!! Hamish.

KING PINS Lets Go To Work (Stomp Records) This is what white, middle class, tax paying, law abiding, ex-mods and rude boys will be listening to when they turn forty. !!! jason Demos.

KISS THE CLOWN Pretty Paranoia (Rotten) Very poppy and bouncy, Kiss The Clown have a strong handle on how to get people (mostly young kids) moving in the ol' pit. Very infectious grooves and an unusual singer that has something I just can't pin mixed with odd little interludes in songs. Rides a fine line between amusing, catchy and fucking annoying radio pop. !!!! Keith Carman

LOST GOAT Equator (Mans Ruin Records) Yet, another offering from the very prolific Man's Ruin label. Lost Goat have the right idea: long track times, adventurous songs, lots and lots of movement and, holy shit, an original riff or two. Thank You! That said, I can't fully get into the album as much a I would like. "Doin' Time" and "Bitter Pill" offer plenty of weight and changes to keep me happy. Actually, so does "Downbound Train". So what the fuck am I trying to say? I guess I like this more than I thought. Prove your buying power and pick this record up so Lost Goat can make another one. Isn't time you stretched your taste in music anyway? !!! Phil A. D.

MAD TRUCKER GONE MAD (Crustacean Records) YEEEEE HAAAAA!!!! Stick it to your grandma! MTGM a three man outfit that put the rock in rockabilly. Five stand-up bass thumpin◊ tracks that leave you wanting more whiskey and more cows to tip over. !!! J. Solo

MAN OR ASTRO-MAN Eeviac (Touch And Go) Continuing their surf-space-geek quest for intelligent life, MOAM deliver yet another 13 reasons for us foolish humans to love them and their pointy little helmets. High-speed instrumental frenzy, wailing guitar leads, synth-noise jams and computer-infused interludes make for one of the strongest Astro-experiences to date. Varied and harried, what else would one expect? !!!!! Keith Carman

MAN DINGO Oblivion (Dr Strange) Punk rock n roll pure and simple. Pounding , driving, straight-forward nd quite predictablebut alright nonetheless. More flashes of vocal anguish and thrashy leanings would've made this better. !!.5 Hamish.

METROSHIFTER Strawberries (Doghouse) Either you like 'em or just don't get it. And just when you think you get it, Metro refused to be pinned down as they mix and blend sound with each release. This 6 song ep combines Midwest emo meeting Dischord rock with calm, but moody instrumental breaks. Dare to be different. !!!! Hamish

MURDER CITY WRECKS Get Wrecked (GMM Records) MURDER CITY DEVILS. KILL CITY BUTCHERS. MURDER CITY WRECKS. See a pattern developing here? Like the rest, MCW rock pretty hard, in same way that drag racing, mom tattoos, and switchblade fights rock. !!!.5 Aaron Lupton

MUSTANG (Straight Up Records) It is always interesting to hear the influence hardcore has had in Japan, even if the end result is not always so good. MUSTANG are part rock, part punk, wrapped in a ball of energy so tight, it's like a rhino having an orgasm. Hmmm... that's a nasty visual. Anyhow MUSTANG have actually created one of the better Japanese hardcoe records here, even if there clearly was something lost in the translation. !!! Aaron Lupton

NECK (Striving For Togetherness Records) It is normally in everyone's best interest for bands to stay as far away from a DEFTONES influence as possible, but NECK are somehow able to mix a little false-metal into their music without sounding too trendy. If they were on a bigger label, this would be a different story. At times, NECK's brutality is a lot of fun. A little more energy and less attempts at harmonies would have made this CD great.!!!! Aaron Lupton

OPRESSED LOGIC He's Harassment (Industrial Strength) An appropriately titled album. Gritty, angry, gravelly vocaled punk spewing venom for poverty, abortion, hatred for society, 9-5 job hell, and Iraq. This 4some doesn't give a shit about being PC. Bonus tracks include covers of IU Repute and Bunchoffuckinggoods and peppered throughout our movie dialogue clips. !! Hamish.

OXYMORAN Westworld (Cyclone) Reportedly producing the best punk rock of the 90s, OXYMORAN hit the nail on the head with this one. Westworld is some of the most passionate punk rock ever recorded. The opening track gives the listener goose flesh, and the rest is equally inspiring. Finally some mohawk punk we can identify with. !!!!! Aaron Lupton

PAT DULL AND HIS MEDIA WHORES Gimme The Whores (Break Up) I popped this cd in and thought immediately "Oh, my brother has finally decided to start a band". I checked out the liner notes to look for my name. What the fuck? The picture on the back cover and inside the case depicts 4 middle aged guys in business suits. When I say middle aged, I mean mid-life crisis victims. There's something very juvenille about this cd. Maybe it's the high pitched, Fine Young Cannibals-like singing, or the four chord melodies. Pat, buddy, a word of advice: Chicks do not dig 40 year old men who act like 13 year old boys.¶ Fern.

FORD PIER 12-Step Plan 11-Step Pier (Sudden Death) Certainly one of the countries most original performers, in tha everything this former DOA member does is unique, and bound to aggravate somebody. From the screaming of "Life As We Know It," rough

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THE REVIEWS

every other bout with weirdness (Pier tackles just about every possible emotion in 15 songs, and makes sure that you experience them with him), this disc is not what you'd expect, but certainly what you will come to love. !!!!.5 Keith Carman

POSSUM S/T (DROG) Canadian rock n' roll. See if you can pick out the Thrush Hermit influences. The mid-tempo rhythms and standard fare riffage do nothing to get the adrenaline flowing. It's all just as laid-back and uneventful as any other Canadian affair. Which is a shame, since these guys sound like they rally have a good handle on their collective instruments. Now if they can just put a fire under their asses. !!! Keith Carman

mos.

SCARRED FOR LIFE Born Work Die (Know) If these guys had put this thing our 10 years ago, they would have been thrash thrash thrash. Guitars on speed, a drummer on more, and solos to make Steve Vai go mental. Aggression is most notably a prime ingredient with SFL. Tracks such as "Break The Mold," display fine Slayer-esque riffs and solos, while "My Mind Is My Own," and "Suicide By Cop," display pure punk energy and emotion. !!!! Keith Carman

SMALL BROWN BIKE Our Own Wars (No Idea) If I SPY concentrated more on their emo, they would be SMALL BROWN BIKE. Definitely one of the best emo-records in a while, SBB are as emotional as they are interesting. Great production and lyrics that are understandable make this an emo-release that is decipherable ta' boot. !!!! Aaron Lupton

SMARTBOMBCA Savor The Moment (Creative Man) The always emotive and creative Smartbombca release yet another disc filled with catchy melodies, intense lyrics and beats to drive you crazy. Not exactly the toughest band in punk rock today, these boys seem to take pride in being more personal than the next guy. There is a reason that these guys are becoming so widely respected for talent and style. !!!! Keith Carman

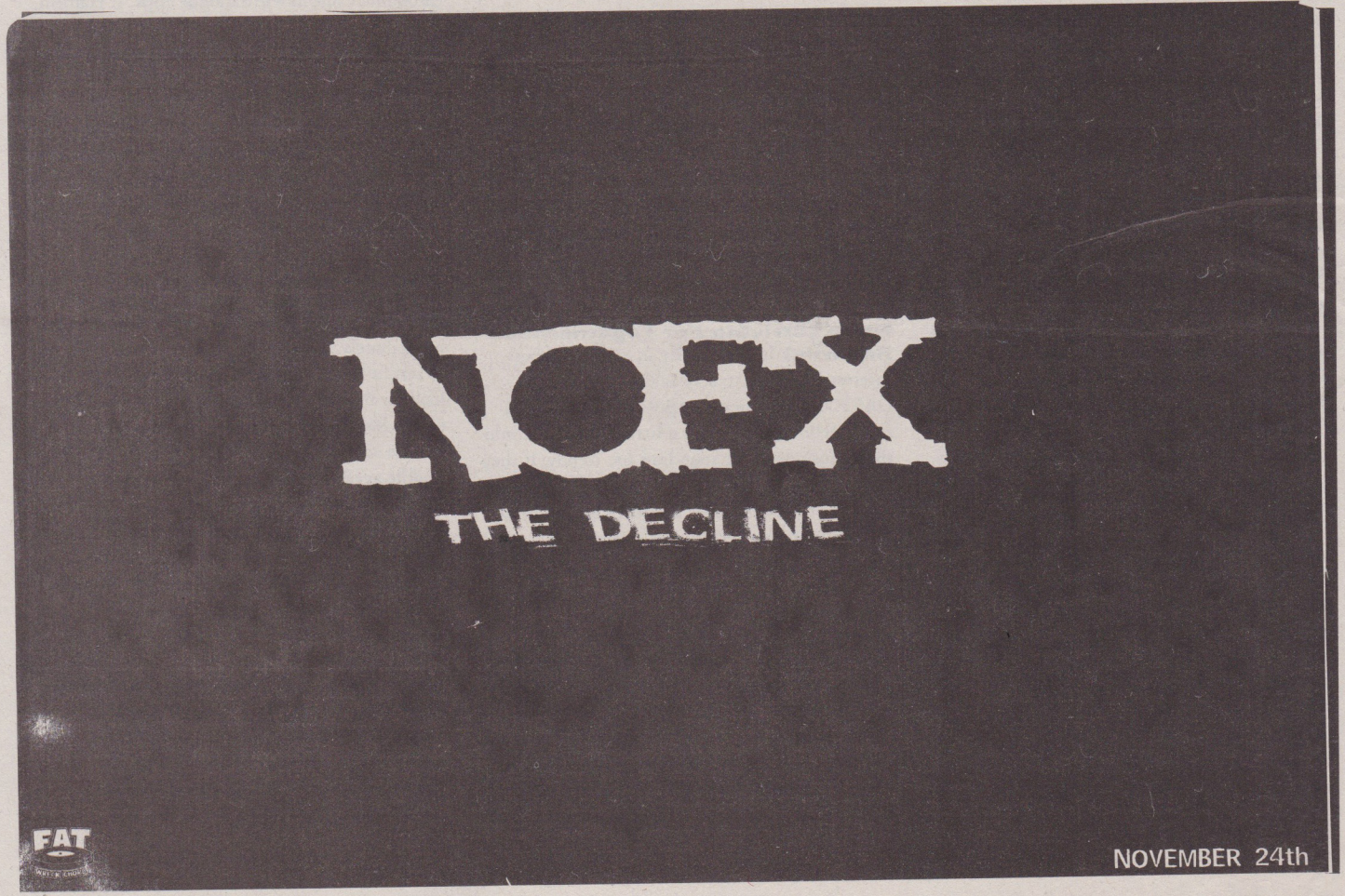
SPITFIRE The Dead Next Door (Solid State) Glowly noise metal bordering on death and grind. Tortured threat bleeding vocals that'd have you thinking this guy gargles with broken glass. This one is for the Earth Crisis resurgicore set-it sucks. ! Hamish.

THE BELTONES On Deaf Ears (TKO Records) It is hard to believe this album was made in that sess pool Florida. These guys are so Irish sounding, their shit must be green. There is nothing fundamentally wrong with On Deaf Ears, there's just nothing about it that makes you want to give it a second listen. Hardcore oi! fans may be into this, but I can't imagine spending your hard earned cash on it. Save you money for the Jameson. Or Seminole tickets. !!.5 Aaron Lupton

THE BOYS The BBC Sessions (Vinyl Japan) Two peel sessions and a live performance make up this 20 track compilation by one of England's poppiest punk bands. Since the tracks date from 1977 to 1980, this is a pretty good history of the band, displaying their transition from punk-pop to radio pop. Not that there was a huge difference. Make sure you listen to track 12, "Rue Morgue" often. (subliminal message there). !!!!.5 Aaron Lupton

THE BOLLWEEVILS History of The Bollweevils Part II (Dr. Strange) Some bands are quite content to feature lacklustre musicians, boring songs and wanky singers. Thankfully, the Bollweevils give us reason to beat those flakes to Kingdom Come. Powerful riffs, stable song structures and an overall interesting sound are quite clearly defined on this album, with what seems like little effort. They just do what comes naturally...kicking ass. !!!! Keith Carman

THE COST (Bad Monkey Records/ New Disorder Records) Evil Emo! The artwork for this album looks as though it



were taken from a twisted version of Aesop's fables, plus it's in fluroscent green. Musically THE COST stand out due to their interesting bass and twisted vocals. Finally a release that emo and hardcore fans can agree on. !!!!! Aaron Lupton

THE DONNAS Get Skintight (Lookout Records) Unless you've been living in Kapuskasing for the past year (or if you listen to hip-hop... then again if you did, why would you be reading this 'zine...) than you know THE DONNAS have rapidly made the transition from RAMONES clone band to the saviors of rock n' roll. It would probably be redundant by now to make comparisons to KISS and ACDC, but nevertheless, that's where these chicks are coming from. Funny, people always seemed to accuse those bands of being sexist. Now that I hear the girl version, I can't see why anyone would be offended. I am very flattered that DONNA A. wants to take me to her bedroom.!!!!! Aaron Lupton

THE DRAGONS R.L.F (Junk) No, they do not Rock Like Fuck. More typically straight-forward rock that plays out like the Supersuckers or Electric Frankenstein on valium. But then again, while they don't exactly test the borders of rock, they certainly do know their way around a song. Good energy is a bonus, but overall, R.L.F. will not grab you by the love-bulbs and force you to listen up. !!! Keith Carman

THE FREEZE One False Move (Dr Strange) These longtime Boston punkers have been around since 1981. Whiny rock n roll/metal tinged songs about cannibalism, drug abuse, despair, and staving off mental illness. An overall theme realty of inner dom slamming up against hope and faith. Let us pray, brothers, and sisters. !! Hamish.

THE GADJITS Wish We never Met (Hellcat) Garagey ska-rock (no horns just reggae rhythms) with traces of synth and organ. If you're into Hepcat, Slackers, Planet Smashers, and Mustard Plug. You might wanna check this out. The song "Jenny Jones (Leave The Death Rock Kids Alone)" is definitely one for mixed tapes. !.5 Hamish.

THE GET UP KIDS Something To Write Home About (Doghouse) This album has everything that I've ever wanted in the Get Up Kids: aggressive melodies, smart lyrics, and songs you can't get out of your head for weeks. !!!!! Fern

THE HELLACOPTERS Disapointment Blues (Au Go Go) This one's been out for a while, but it doesn't sound remotely stale. Besides, everyone should know by now that Sweden's The Hellacopters kick major wads of ass. Derivative? Definitely. Low-Budget? Yep. Rough and ready? Uh-huh! The only problem is that there's only 7 tracks. But, there's variety as this is put together from various compilations between 1996 and 1998. "Speedfreak" sounds like it could have been an outake from Motorhead's OVERKILL album. All in all, the right combination of attitude, work ethic, musicianship, sleaze, and street savvy. !!!! Phil A.D.

THE HOSTAGES s/t (Distorted Media) Minneapolis metal with Dave Mustaine like vocals. At times the music comes like a more upbeat Angry Samoans meets the Cramps but with cheesy guitar riffs. Dorky and rather forgettable. ! Hamish.

THE PROMISE RING Very Emergency (Jade Tree) A super happy, super hyper album. Imagine my surprise when I walked into Urban Outfitters last week and heard "Happiness is all the Rage" blasting out of the speakers. Perfect shopping music for that $90 sweater I couldn't afford anyway. !!!!! Fern

THE SCOTT FARKUS AFFAIR Sorrow Lean To Swim (Ambigious City/Opulence) Excellent tight structured melodic emo with consistent lapses into aggression. Lotsa crescendo making great wall of sound. great vocals. This will easily grow on you. Nice packaging too. !!!!! Hamish.

THE STEREO Three Hundred (Fueled By Ramen) Oooh, this album makes me crave Weezer. No, maybe Ben Folds Five, especially on the tracks "Please Try to Understand" and "Problems". Wait, maybe I'm thinking of Ash. Fuzzy melodic, stylized pop punk.- that's the Stereo and more. !!!!! Fern

THE SILENCERS Cyclerific Sounds (Total Energy) Total Energy has a history, with its parent label, Bomp! of documenting the great, classic Detroit hard rock sounds. Several titles by Iggy Pop, The MC5, The Rationals and more are available from this family of labels. Sure to also stand the test of time is the monster, fuzzed-out surf sounds from The Silencers. It's a' wild ride through this "tubular" album of Rouge River surf rock from these guys. Their obvious inspirations are racing wedges, biker flicks and maybe Helios Creed ("2000 Lb. Bee")? Producing this excellent slab of hot-rodded instrumental rock is Mick Collins (TheGories, Blacktop).
!!!! Tom Schulte.

THE STREETWALKIN' CHEETAHS OVERDRIVE (Alive Records) Play this sweet puppy in your car stereo when you0re all coked up and driving 160km/h on the sidewalk. It's fast, no bullshit rock. If you're into bands like Hai Karate and The Peepshows then you'll love THE STREETWALKIN' CHEETAHS. My only problem with OVERDRIVE is the third track, "Peppermint", a blatant attempt at producing a commercial

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THE REVIEWS

friendly single. Remove the song and you have one solid album. !!!! J. Solo

THE UNSEEN So This Is Freedom? (A-F Records) Surprisingly, this is one of the better mohawk records I have heard. Despite the colored hair, leather, and pins and piercings everywhere, this album has way more in common with old-school NYHC than the EXPLOITED. Support a great up-and coming band! !!!! Aaron Lupton

TORN APART Nothing Is Permanent (Life Sentence) Extreme noise-punk, if there is such a thing. I guess there is now. Mixing the vocal stylings of Cradle Of Filth and Obituary, with the rhythm and sound of an Emo band being run over by a bus filled with NYHCers and a Pantera cover band, Torn Apart have kitch value, amusement value, and a whole lot of power. Hard-driving rhythms that are fueled by talented and inspired musicians. !!!!.5 Keith Carman

TRI-DANIELSON (Tooth and Nail) It burns, it burns! This cd is full of organ music and praises to God. Fine, if you want to listen to it on the drive to Sunday school, but I'll take my S[illegible]

VARIOUS ARTISTS Tribute to the Exploited(Punks Not dead) (Radical) Punk may not be dead but some needs to embalm the fucking thing soon cuz Its really starting to stink. This is usual collection of songs with Cookie Monster on vocals and Helen Keller on guitar. Some of the bands really do need help, the help of an alchemist. Someone who can truly turn shit into Solid Gold. I must have been smoking some of Toms homegrown shit when I agreed to review more CDs for Caustic Truths. Either that or I was out of money and needed a drink which would readily exploit just to get someone to review these bands. !! Tom Schulte.

VA Fastmusic Kills (Fastmusic) Comp of bands on the fast label featuring Latex Generation, Cooter, Super Hi-5, Sidecar, The Bar Feeders, and Man Without a Plan as the more noteables. Largely pop punk through and through with MWP the standouts. ! Hamish.

V/A Hardcore Ball 4 (Straight Up) I think I had vaguely heard of one of the20-odd bands on this disc before hearing it. Now, I think that I might have to learn a bit more about what's going on out there. Riding an extremely thin line between hardcore and throw-the-fucking-goats metal, this disc is so heavy, it could kill babies if played too loud. Fast, hard and fucking dirty (like good sex), this is power incarnate. The usual few shitty songs aside, these bands are fucking beautiful. !!!!! Keith Carman

V/A Ring 'N Ears (Ring N' Ears Records) If you aren't familiar with Ring N' Ears, it's simply the coolest event in Toronto. Now you truly get all the finer points of art in one package: Theater, music, athletics. Oh yeah, the compilation. Well I suppose we could call this a decent collection of Toronto's major alterna-rock/aggressive music bands. But where's the PARIAHS? !!!.5 Aaron Lupton

V/A Return of the Read Menace (G7 Welcoming Committee) A fine compilation featuring bands like Screeching Weasel, J Church, No Use For a Name, Avail, Propagandhi, and Chumbawamba (!?!). !!!! Fern

V/A The 3 Way Dance (Striving For Togetherness) Label sampler featuring No Redeeming Social Value, Romantic Gorilla, and The Six & Violence. Each band contributes 5 punk tunes. Some written by the other bands (except for an Agnostic Front cover). Manic, goofy, dumb, fun, played out in a wrestling theme. ! Hamish

V/A The Spirit Can't Be Killed (Hate Core Records/ CTYC Productions) With the impact that Ray's death has had on hardcore worldwide, it is surprising that this is the first tribute album

celebrating his band and life. A very small label with some very small bands. The biggest names here are MUSHMOUTH, DAY OF MOURNING, and AGAINST THE GRAIN. Unfortunately, this is a very weak compilation. I never understood WARZONE anyway. !! Aaron Lupton

WHIPPERSNAPPER America's Favorite Pastime (Lobster Records) The flourescent sticker on the cd cover boasts "friends of people who now somebody that saw a NOFX show", but doesn't that describe just about every punk band out there? I didn't really need the sticker to realize that Whippersnapper are heavily influenced by NOFX. Nevertheless, a good effort and a decent sounding cd. !!! Fern

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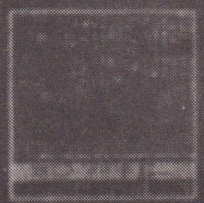
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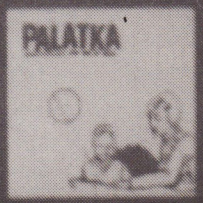

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